

25¢
50¢

A respected name in the Music Business

Smash it up

Issue No. 19

Canada's Entertainment Tabloid

Is this the
Rubbish
you've all
been waiting
for?

**Tired of
peter
goddard?**

**The Cure
Killing Joke**

Iggy Pop.

Horace Faith.

REBEL ROCK

HEY SARGE,
WHAT'S GOING
ON?



© Cxo Sept '81

Quebec music is now in-it's most popular stage. New groups are now seeing success that a few years ago didn't seem possible. We have different kinds of music hard rock, traditional folk and a sort of blues rock which is very popular, especially with the group "Offenbach". This simple rock blues band have been playing for 10 years. They were the first francophone rock act to headline the forum in Montreal. Gerry Boulet is the lead singer of the band. His organ playing is fantastic, it has a churchy feeling to it as well as a soul rush reminiscent of the mid-1960's soul group era, Offenbach has a sound drenched in hard rock blues, the kind that is rare these days.

Coup de Foudre, one of their last great hits is an album that features 27 super musicians which Offenbach, and along with Vic Vogel and his big brass band took part in.

They now have an English album on the market, it's called Rock Bottom. This album didn't impress me very much, but that's probably because I'm used to hearing them play in French.

Diane Dufresne-The queen of Quebec rock! Diane is an outgoing, energetic singer. She sings like she talks, and to speak French for her is to speak a French slang, so she sings heavy rock tunes. If you don't like her music you can always go see her shows to see her "flip out" costumes. She dresses in these weird multicolour costumes and her hair is sometimes braided with birdlike features. She now has a new, softer style, her heavy rocker look seems to disappear a bit and she now sings mellow meaningful songs, but she is still unique in her own way!

Carbeau is now making it big in Quebec, they are the hottest group in town. Carbeau's music is pure rock and roll, not sophisticated in any way. This music will tickle your ears and make you feel like getting up to dance. Margolaine Main, the voice of the group is very energetic when

she's up on stage. She is a distinguished woman, and she sings what she lives. She sings a rock that resembles her in many ways, a rock sound of her own, restricted to feminists.

Carbeau's first steps were very uncertain but the group has gone up ever since. Their latest album **FOU** is selling very well throughout the country. **Baby Lily**, one of the songs on the album describes the story of a sex-maniac. **Cash Mae** is also doing very well. **Michel (Willie) Lamothe** and **Roger (Wezo) Belval** of the group Carbeau were formally members of the group Offenbach.

Garolou-Garolou's formally called Lougarou. Songs are mostly folk tunes accented by rock and blues rhythm. Since 1977, they have put out three albums which were all great hits. Their songs are for all ages since the folk sound attracts the older generation whereas the rock and blues rhythm satisfies the younger generation. Garolou doesn't have the success that they once knew. Their traditional songs sometimes become monotonous. I am wondering if they'll ever come out of their traditional folk songs to get into a new kind of music. Hopefully they will!

Plume Latraverse's songs always have the same characteristics. He writes his songs from simple banalities and makes terrific tunes out of them; to name a few...**Morale a Bra**, **Chanson longue et plate** and **Chirurgie Plastique**. His shows are spontaneous happenings. It always has been difficult to give a structure to Plume's shows. He is very direct and sometimes vulgar when he gets on stage-but that's his style! He is very unique in his performance as well as in his songs. He improvises throughout the show-that's what's so different about him. He makes the crowd participate in the show and drives them wild only because he goes wild on stage. Plume Latraverse is unique for some, stupid for others!



CORBEAU

THE POLICE Picnic, which takes place in The Grove in Oakville tomorrow, should not be mistaken for a cops-are-tops rally. The name refers to the world's premier British reggae band. The Police, headlining the big outdoor rock event of the summer.

Also on the bill are rocker emeritus Iggy Pop along with the English ska band The Specials, local bar hero Nash the Slash, The Go-Go's, Oingo Boingo, Payolas and Killing Joke. The gates open at 1 p.m. and the first act starts playing at 3. There's no telling when The Police will actually hit the stage, but it will be during the last part of the show; better bring your toothbrush and pajamas.

THE ENGLISH BEAT
More English ska. Get it while it's still lukewarm. Friday night at the Concert Hall, 888 Yonge St.

AT THE CLUBS

Drummer: Dunbar and bassist Robbie Shakespeare, you were wrong

ENGLISH BEAT
The most imaginative of the English ska bands completes its two-night stand at the Masonic Temple, 888 Yonge St. (at Davenport), tonight at 9:30.

KING CRIMSON
Only drummer Bill Bruford and guitarist Robert Fripp remain from the original lineup. Anything could happen, but it probably won't.

SMASH MEDIA

From our **Specialwall Correspondent**, **Specialwall**

I've been to Montreal, and it's 90% shit that is Rock. There's 3 Reggae clubs here. I saw Bloodfire at one. It's mainly Toronto Reggae groups.

Club de Montreal is sorta the Elmo type. This French girl I met, I think is gonna write

about the French music "scene". Mainly folk-rock sorta-but the politics should be interesting. Lets see-bars open till three-a lot fewer police-and no signs in English. **See Next Door**

AL X

Love from Vancouver.....

...and so how's life over there? Here it's almost the same, except for a few thousand mountains and lots of water everywhere. I've only met a few freaked out hippies, but they've never heard of UB 40 or Sham 69.Yea...it's really exciting.... The music is semi-primitive here, as 3/4 of all who consider themselves as punks are actually heavy duty New Wave freaks.

I haven't really got the money in which to explore some of the places that I've seen here, but I intend to send something in more detail soon.

She couldn't take any more shock!

Never will we have a 'logo'. That's not saying that logos are bad-it's just saying that we intend to keep your eyes peeled for us. You gotta use your brains somewhere-you might as well use them here.

'Smash It Up' is the name we go by. We try and make variations on the title example; 'Stir It Up' or 'Smash Media'. So watch out for us....now...SMASH YOR BLUES.

SUPPORT; **SHRIK**
REBEL MUSIC
THE WESTWOOD WEASEL
CIVIL DISOBEDIANCE-any kind.
LOCAL BANDS
RECORD PEDDLER
VORTEX RECORDS
HOT VACS
RECORD JUNGLE
RYTHM DISC
THIS AIN'T THE ROESDALE LIBRARY
DRIFTWOOD MUSIC
CADILLAC WALK well...jus a bit.
KING CULTURE
OUTBACKS IN SPRAY PAINT PRICES
YOUTH
COMMON SENSE
and lastly but not leastly....
.....SMASH IT UP.

The Editors

You? A millionaire? Why not?

If you are the big tree,
we are the small axe
sharpened to cut you down
ready to cut you down, oh yeah
Bob Marley

To P. Godard
& COMPANY...
Yeah?
Gross

Thanks to Laine +
Cathy + Andrew for
last minute help.

'Variety' is the spice
of Life.

'CHANGE!'

Man created politics to organize your
life. Now why do you suppose he did
that?

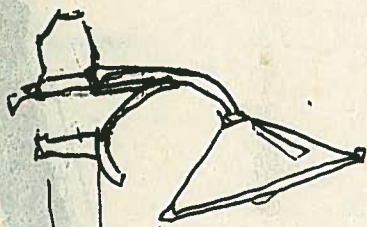
PUNK B

I wanna destroy/

SID'S KIDS copyright Jane Foy/81
SCENE EIGHT

PUNK A

Root
shoot



"Ladies and Gentlemen! Fresh from all collecting watermelon at the Police Picnic....John Otway and Wild Willie Barrett!!"

This is how 'The Live Earl Jive' (Yes, everybody has one) should have introduced them when they opened for The Cure at the Concert Hall back on Aug. 30th.

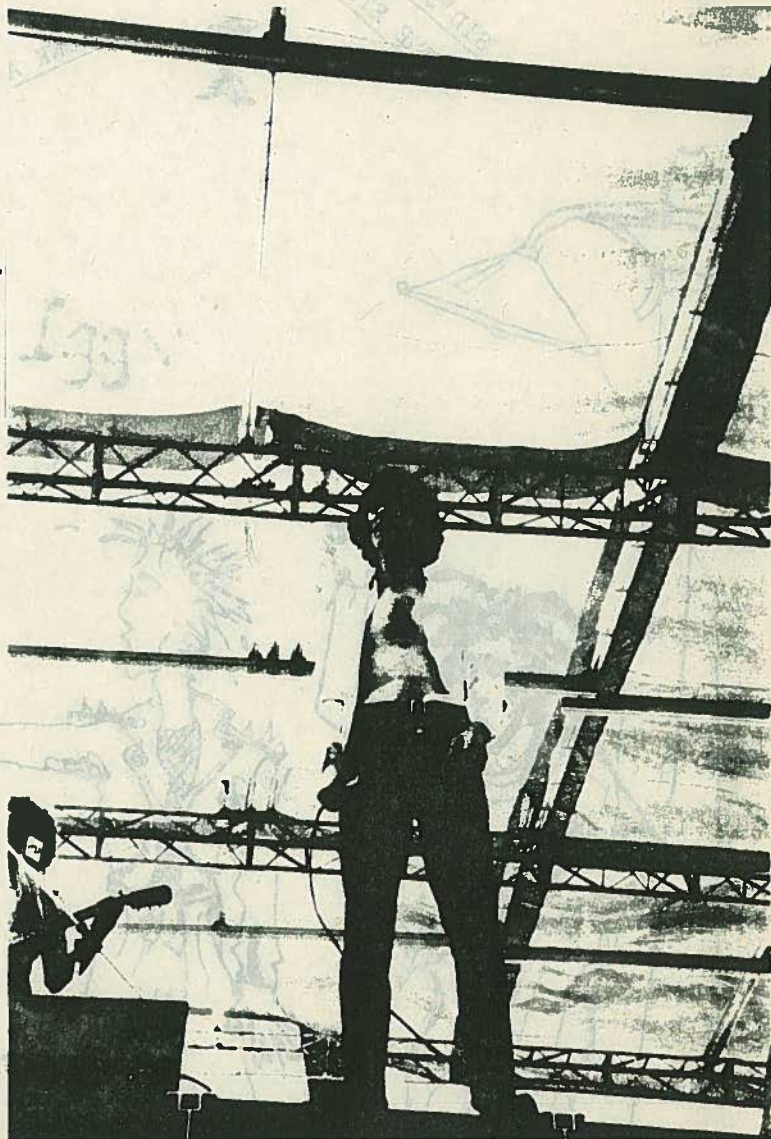
After walking into a storm day and inevitably coming out wet, John and Willie anticipated the crowd at The Concert Hall. Being pelted with watermelon on that (monumentous?) weekend of the 23rd was not encouraging. When speaking with Willie before the show on the 30th one got the definite "I couldn't care less" impression. His long blond hair with the immovable purple wig sitting atop it seemed to personify that attitude. His T-Shirt also illustrated it. Both their pictures were on top and list form were the words "reunion, split, reunion, split, reunion". He confirmed that impression when he said that whenever he's bored he'll see what's happening in the Otway Barrett department. One thing I notice about Barrett was that he never cracked a smile and was just hoping ^{people} would get lost. Taking his picture before the show was a hassle. "Alright, a quick one then", he said as he eyed his space being invaded. I turned to John. A constant smiler although he had a lot more to lose than Barrett because he cared about his music. He answered any questions asked, had pictures taken with each of us and turned out to be very photogenic onstage.

The people were put off by Willie's hippie appearance and decided to concentrate on John and see if he put on a decent show. He didn't disappoint them. The amount of applause increased with each number. Not only are Otway and Barrett a musical team but their songs have plenty of humour in the way they are portrayed onstage. John half talks, half sings onstage and his antics not only produce mounting laughter but the reaction proved to be the opposite to that of the Police Picnic.

"Birthday Boy", "Body Talk" and "Cor Baby" are songs that insist upon audience participation because of a few lines in the song that are repetitious. Otway's version of "Green Green Grass Of Home" is so bad, it's funny. Less

than halfway through the show I was surprised at the change of people's reactions. Leather-clads were saying "this is really great" and they really loved it when John started smashing his head into the mike when they sang the closing song "Head Butts". The song consists of a number of situations a guy, fond of butting people in the solar-plexus with his head, finds himself in when he gets too use to his favourite pasttime. Meeting up with Skinheads and Hippies who ask "you jumpin' the queue?" he replies "no, buttin' in" "but but..." retorts the other "So I did," says the guy "give 'im a head butt" assuming he was asking for one when he said "but but". After very much appreciated applause (by Otway at least, Barrett may not have gotten an ego boost) John was probably saying to himself "Cor baby, that's really great!"

BY LAINE



FAITH IN TORONTO MEDIA?

some thoughts.....

He spent '66 and 1967 here just wondering around, not knowing exactly what to do. He made up his mind and moved to England. To which he has returned to frequently over the past few years.

He has worked with many jazz artist all over the world. He has worked with a band called FREE in the late 60's. FREE were the forerunners of a band called Bad Company (Once a big concert and record attraction in this country). Faith and FREE met while both were touring in Germany and expressed interest in each others music. They ended up doing lots of tapes in the studio all of which have never been released. He continued working with Boz Burrell and Paul Rodgers-before Bad Company was formed.

The album he has out now was recorded over 18 months at various studios in England.

The Allies and Horace got together through a friend of Faiths who saw them play at the Horseshoe one night. "I wanted to work with somebody who had something to say. I wanted also to work with some young bands who wanted to get a reaction from the media. So we got together and agreed that there is a lot of talent in Toronto, but it's always constantly being ignored. That's the reason why I never stayed in Toronto-all the musicians in Toronto were and still are, being ignored by the media?."

"I'm not limiting myself to any form of music-so if anybody is capable of performing it-I know I'm capable of performing it, but I'd rather play with whoever is around and not go looking for people."

"For me the most important thing is praising the almighty god-the creator."

"Reggae music right now speaks of the issues concerning itself with the consciousness."

ME: I heard you were going back to Jamaica....How soon?

H.F: Yeah, um...going forward to Jamaica I'll probably go in mid-October (Nope). I'm going because the type of music that I'm playing now I think will be more accepted in Jamaica than here. I'm very concerned about the state of things here, I want to channel my en-

EEEEEEEE

ergies into something more positive. I know where I can apply my music-and who will appreciate it. Even the agents....there's no culture here-there is no living practised culture in this society, that's missing here. You go to England and it's.....overwhelming, or Europe, it's so very boyant. The artist or the musician is looked upon as someone over there. Here, if you're those things, you're no one. This is what's lacking in this place...I find it difficult to live somewhere where there is nothing.

"When you're a musician just starting out, here in this city-you have to give up so much if you want to be serious about it-but the more you give up, the more you gain."

"Music always depicts the time in which we live."

Colette: Is Jamaica a permanent move? H.F: Yes. But I'll be checking in here from time to time-I have roots here. Things have to be done here and there are young people who want to be heard. It would be great to get some people creating some culture here and become consciously aware of the roles that they are playing.

"I thought The Young Lions were exceedingly great at the Rock Against Racism gig. Both those bands (The Y.L.'s and L'Branger) had great energy-really powerfull."

"Man has had so much technology that I think it is starting to backfire on him. People are coming out of their T.V.'s and are starting to really look around."

ME: Do you worry about your kids going to school here? (He has 3 really cute kids-in dreads and all)

H.F: Yes, I'm very concerned. What this system...this system is making people into devils.

ME: Dull devils....

H.F: That's right...well..devils are always dull! He's got no spark and he's got no life.

ME: Punch in at 9..punch out at 6..(moi).

H.F: I think people have to punch in and out, but they don't like it...that's the thing right? It should be enjoyable to them-they have to do it because it's a matter of survival. Which is the problem and they transfer this onto other people and themselves-this kind of mental slavery. We have to..each one of

us has to be aware of what we are doing.

"I think technology is fine, it's what you do with it that's important. I mean man is using it for himself-for greed. He could use it so wisely to help other people-his-brothers-his fellow man, who are less fortunate than him."

FOX TEST PATTERN 281.003

THE ALLIES.

As I was waiting to speak with the Allies at their recent R.A.R. gig, people were wishing them good luck on their trip to England...."Someone's gotta do it from Toronto. There's a lot of good stuff around it's just that there is no fucking snit happening outside".

Why go outside to make the scene here better? How many other bands have done the same thing? Just how many record A and B people have passed through this city and taken a good long look at what's happening here? This town is even ignored by our 'own' record companys.

Anyway, The Allies are not worth me putting down what I had already written about them. So that goes into the garbage. I'll let them dig their own grave, "...it's kinda rythm rock with some reggae touches and some punky touches".

When I first saw them play with Horace Faith, it was just the 4 of them onstage together. At the RAR show they had the two girls from SYREN (Lyn and Lea) and some percussionist named "Dan". I have a feeling that these three were added to make things more interesting for the audience-and that did work.

So off I went to see Horace Faith with the Allies and Syren at some church on Westmorland Ave. As it turned out 2 of the people that used to help in booking bands at the Horseshoe were putting this show on. They told me that they might be putting more show on in the future. The place itself is just a church basement where they put the kiddies in Saturday morning, so its got the acoustic of a playpen. But its a place for bands to play-and the promoters (maybe Pank Productions?) get the place for good rent.

The place this particular night was about half full, which isn't bad for a 4 dollar cover charge. Hopefully it will go on.

SYREN was on first. They play good solid all white funk. The 2 girls-singer and guitarist-originally come from Toronto. This gig was their first with this current lineup. The only other remarkable thing about this band is their great drummer and bassie. With time and work on the singers stage presence they could be really good. The ALLIES came on next to tumultuous applause (ha ha). Just your typical bar-punk-band trying to dress up the tired formula to sound like ska-reggae-punk shlock. They were just trying to be 'experimental' and clever. It doesn't work. Just really dull and no life whatsoever.

HORACE FAITH came on next without his band. But, The Allies saved the day (!) and came onstage with him to play. Jo Jo Bennett was supposed to have played with Faith but he never showed up. Bennett apparently has quite the long list of credentials in the musical world. The last time he played around here was at the Ras Midas show last year. Unfortunately the Allies did not provide an adequate back-up for Faith and a review of what he can do live can wait until I've seen him with his own band.

20th Century Rebels/Black Uhuru

No interview mainly because they wouldn't let anyone down without a pass. Also because we were told that they speak very heavy patois, of French/Cuban and Jamaican origin.

20th Cent. Rebels were great! Lots of brass mixed in with a danceable beat (a bit repetitive though) made one to think of the old Ska/Reggae tag. I swear I heard Frank Sinatra up there!

The bass and the drums were mixed up very much for the Uhuru. That's C.B. though, 'cause Sly and Robbie were at the controls. Thump...wham...bass is the ace! Driving up your backbone in a checked Taxi searching for your ear DRUMS!!! No-nonsense preaching and-a teaching from Uhuru together with the band made you want to dance fever. Micheal Rose was the sex/Puma was the sultry kitten and 'Tuckie' Simpson was the street cool dude; and never once forgetting about... "What am I longing for? Is some happiness". You don't got to be black...you just got to be desperate to really feel this music-and we're all desperate.



PIC BY DEANNA

You go to a Dead Kennedys show to get thrown around and punched about. That's what you have to get into if you want to have a real good time. It's sort of the same feeling as wrestling with your kid brother when you were both 10 yrs old, or something equally childish.

There have been a handful of really fun concerts that I have seen and The D.K.'s show on the 25th of September was one of those. It was really funny pushing and shoving-and falling.....but what was really neat was watching all those fucking stupid junkies and beer stoners cheering Jello when he said, "That's no excuse", as the intro for 'Too Drunk.....'

I was also wondering how many people were actually soaking this band in sweat. At any rate, it's good to have like this hit us over the head with the same things that other bands are singing about, but with more subtlety.

The more I listen to that first album the more I become aware of Jello's lyrics, the more I hear between the lines the more I understand.....

The first thing that Deron Peligro said when I turned on the tape player was, "Hey, no radio spots".

ME: Hey, this is a fanzine-the only non-street media on this planet.

D.P: Ain't nobody ever come up to me who've got a tape recorder without having any questions.

ME: I don't have any questions. (?????) So after blabbing about favourite drummers, I turned my attention to the CITY interview that was going on across the room.

East Bay Ray on abortion: A lot of people are just screwing around, and they're not thinking of the kid. The kid will come out lopsided.

And he doesn't think too much about Anarchy. Only because, "Humans are too stupid to educate themselves".

After the Macleans and the Shades and the CITY TV shi t doink interviews, I finally got a chance to talk with Mick Jagger.

They've got a new E.P. coming out soon, which may be out by the time you read this. "In God We Trust Incorporated" is the name of it, and it has already been banned-I think.

JELLO: The most violently anti-church record we've ever made.

ME: You've got a Compilation album coming out soon?

J: Yeah, it's called "Let Them Eat Jelly Beans". It's got the Subhumans and D.O.A on it, and we were thinking of having The Government on it, but we heard that they broke up.

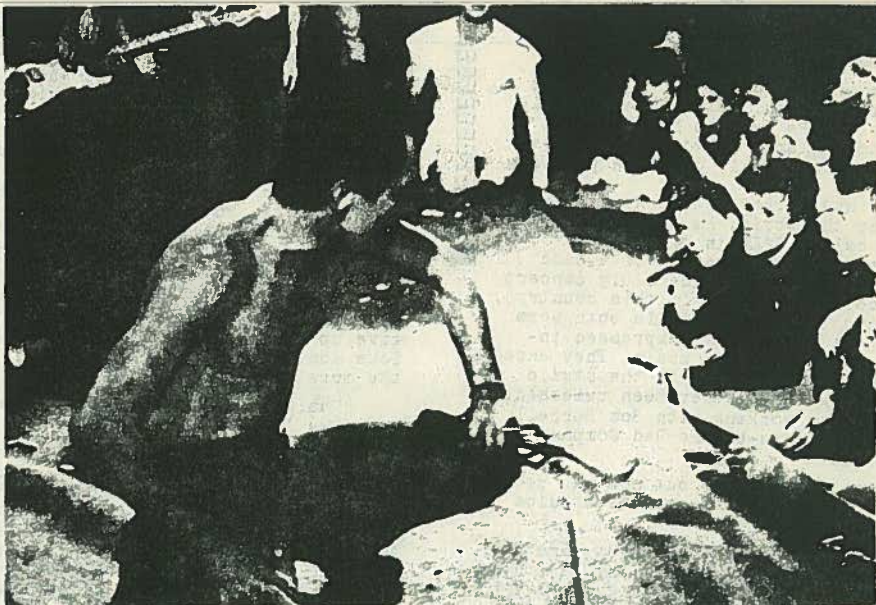
Jello had said that Toronto didn't seem to have the bands like themselves and D.O.A. I said that we have 'em, but they're all tucked away in people's basements and minds. I think the reason why he hasn't heard of bands like The Young Lions or The Baby Slitters is because they haven't got any singles or albums out-let alone any local press to give some written exposure.

This doesn't just apply to 'punk' bands, it's everybody's problem.

J: They should send tapes to the P.O. Box on the back of the album cover.

P.O. BOX 3228 SAN FRAN. CALIF. 94108

I help do a show out there that we're trying to get nationally syndicated called 'Maximum Rock 'N' Roll'. We are emphasizing young local bands and play a lot of demo tapes. If they can get some tapes together and send them to us then we'll play 'em for sure. We like to do regional features-it's slowly getting nationally syndicated, it's out in L.A. and Colorado, and some other wierd areas. A lot of College radio stations play it-it's just an hour a week-2 hours in The Bay area, 'cause they got some local shit going on too. It's more of a hard-core punk and hard core interesting music show rather than a new wavey worm show.



PIC BY LAINE

ME: What other activities are you involved in outside of the band?

J: As for the political thing ~~was~~, the best thing we can do is continue to express ourselves the way we have been. I for one am not a good political organization ~~man~~-I'm not good at it so I might as well do what I'm good at. ME: You ran for Mayor of San Fran?

J: Yeah, I got 3 and a half percent of the vote-I came in fourth. The campaign was based on humour to expose the other candidates for the clowns that they are. It worked well enough that they were highly disturbed. The only thing that happened from all that was the usual police raids on punk gigs. There is one cop in particular who goes around to various venues, he either arrests or beats up on punks. He knows that if he holds them on suspicion over night and the charge is dropped the next day he's still fucked up their evening.

ME: Did you ever act before?

J: Yeah, I did do some acting in junior and in high school. We had really good directors who insisted on giving real difficult material to kids. They were Method directors, which is when you build the character from within with mime. The other extreme is technique directors who believe in building a shell in other words that's like.. 'take a step here-3 steps over to there-breath here', you know, it's not the way I like to work.

I asked him about what Toronto ~~one~~ has heard.

J: I like the Government. They're so bizarre and so unique-the ultimate neurotic accountant band -they're great. Then there's Viletones-Battered Nerves-Diodes, I saw Teenage Head.....

ME: You smile when you say Teenage Head, why? (He asked knowingly)

J: They're totally unknown in San Francisco and they played in a posh club for about 30 record company executives, and they were the usual... 'Alright, alright' is everybody having a good time? This is a song called teenage beer drinking party! Everybody went HA HA HA.... Let me see what else I have I heard.... on real like Curse I really liked.... The Cads-Cardboard Brains.

Then Jello goes home to his tree in San Francisco he likes to put on his favourite ~~latter~~ record-together with his Reggae and his Jazz and more classical stuff, he keeps his ~~live~~ and turning for more diving fun from stages all over the globe.

Flipper is my favourite band at the moment. It's kind of like Lou Reed's 'Metal Machine Music'. They have a single out called 'Love Canal' and 'Ha Ha Ha'. They're better at making an audience mad than any band I've ever seen. I like it much better to have a band that the audience either really hates or really likes. Flipper really thrives on that. They blew ~~it~~ off the fucking stage when they opened for them-all these goons who came to see Johnny Rotten and The Sex Pistols got a real big surprise. Flipper played until they were physically removed from the stage. They'd like lean their guitars against the amps and pace the floor. They're on an E.P. called 'S.F. Underground'-they are opening up side one of a compilation album with 'HA HA HA'. They're also on a live album called 'Live at Large' which features them and

3 other industrial bands. They're kind of a missing link between punk and industrial music with the best of the irritant factors of both. ~~SMASH~~



Here are some album reviews courtesy of
Attic records- thanks Ralf.

ANY TROUBLE-Wheels In Motion

The first thing you notice is the cover.
A very spooky number with what looks
like the band coming out of the light
and entering a dark tunnel. It's not
very explanatory of the music inside-
it just sort of looks like the art dept.
found this spooky picture lying around
somewhere and stuck the bands name on
the cover. The music inside is very well
played and very popish and aside from a
couple of tunes-&(#)**874...naw! forget
it, meet the new boss-same as the old
boss.

THE EQUATORS-Hot

Forget about the cover just get to the
music inside. The band is all under 21.
They play hot and lively 80's style Ska
music, which is great because that's
what The Specials/Beat/Madness etc do,
and do really well. This reminds me of
The Beat 'cause it has a nice catchy feel
all the way through the L.P. While keep-
ing that dance dance beat up they manage
to come up with some very polished hooks
and tunes stuff. I'm sure some of that
credit has to go to Bob Andrews (from The
Rumour) for the clean and spacey produc-
tion job. If ya wanna dance, buy dis.

GRUPPO SPORTIVO-Copy Copy

Forget about the cover. Forget about the
music too. Lots of synths and lots of
horns make this too much of a 'trebly'
record. Not hard on the ears just hard
to figure out what is what. You could
describe it as big band swing band meets
Devo and flops around over in Holland.
Too many dykes in guess.

THE SOFT BOYS-Underwater Moonlight

Great cover! Some pretty neat music too,
between the grooves. The general sound
reminds me very much of all that psyche-
delic stuff that went on in the late 60's.
You know-a lot of echo and tinny sounding
guitars. I love 'I wanna destroy You' and
I know that I'll grow to love the whole
thing if I listen to it enough. They've
got a lot of interesting sounds they
keep on using, which makes the L.P.
sound fresh with every listen. I don't
know if they've tried to re-create that
late 60's sound but they've done a good
job. Please CFNY stop playing 'Hots' all
the time, they're are other songs on it.

MICHAELE JORDANA-Romance At The

Roxy

First off, she is not sexy at all.
Her voice makes me cringe as well
as laugh. If they wanted her to
be distinktive then they certai-
nly acheived that. The production
is very weak and meak and nothing
really stands out as being good.
M.J.'s voice stands out, as bad.
Pringle's keys stand out as the
only (sometimes) interesting t: i:
thing on this weak and meak L.P.

ADH

THE CURE

reviewed by:

concert hall

august 30/81

bruce wrighte

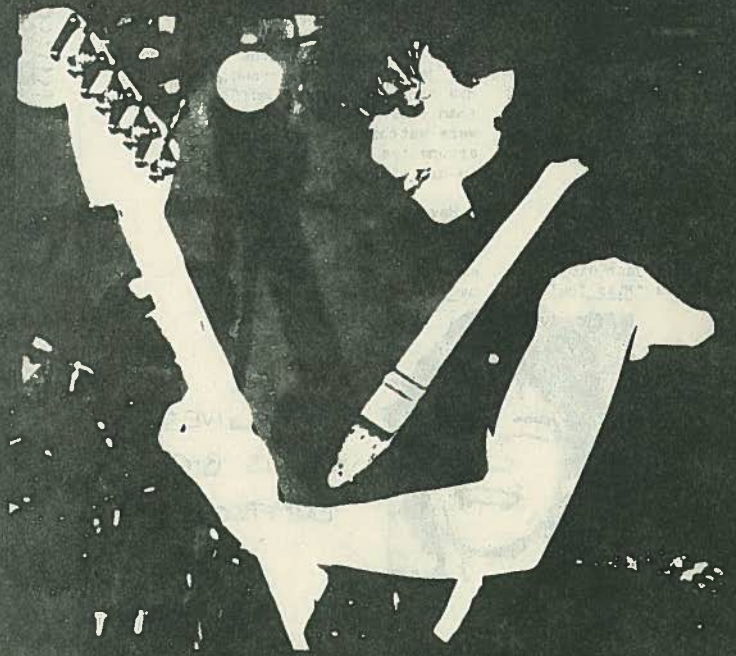
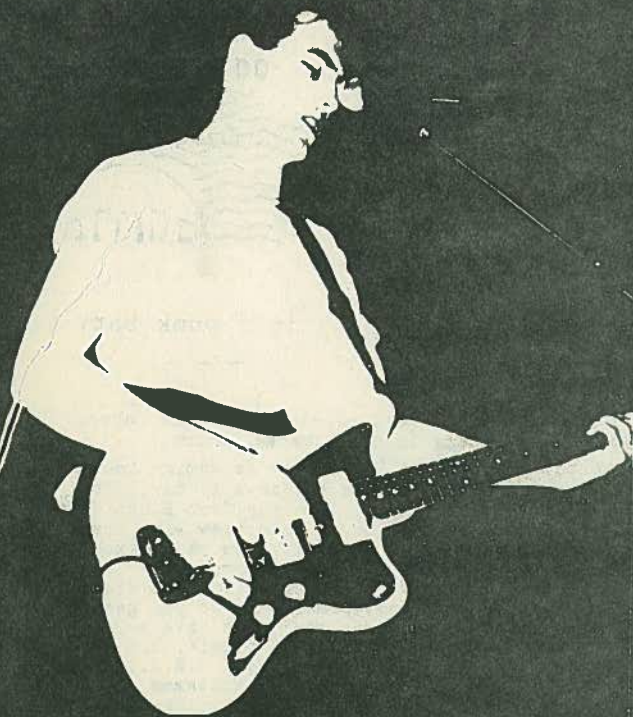
This ultimately satisfying evening began with an appearance by the remarkable pair, John Otway and Wild Willy Barrett. Their rock, slapstick, energetic humour and sense of a roadie I've ever seen creates a winning blitz of a performance which justifies its kind. What they were doing I'll never know, perhaps as a foil to the humour in the Cure's music, but in any case, it was immensely enjoyable.

It ended out to be an excellent performance by the band, marred at its outset by the preceding act. This is not to say that it was bad - quite the opposite. They chose to combine a well-rehearsed mental piece with a rather interesting animated wooden figures and an only slightly off-kilter projection. As an idea it was quite engaging, but the music was moody and quite engaging, half-hour (or was it more?) while this was quite irritating after a while. The tape to listen to while sitting at home, but it took on the semblance of an intrusion after

the band's appearance-as a three-piece. The lack of keyboardist Matthieu Hartley did not detract from the Cure to lack the sense of quiet despair in their music. In fact, this probably (in any case, subtracted from) their characteristic textures. Still, there was a marked contrast between the recorded sound, as practically every-thing was danceable, even their slower, more sombre songs. Polhursht's insistently rigid syn-snare beat was quite effective for this, and the compelling quality of the most effective on songs like Primary and among the best the night had to offer. The guitars were clear and commanding, sharing dominance with the inevitably flanged guitar. What they achieved as the four-note drone which prefaced the songs by Simon Gallup, who rarely abandoned it. By the way, the Garrys should be commended for the quality and endurable level of the sound.) A large amount of material, concentrating on the songs, altogether playing for roughly an hour and a half, found to be the greatest pleasure in general than not distressed by the ridiculously long songs of most bands, especially English bands, that this generosity and endurance on the part of

the Cure earned them the greatest of admiration in my eyes. They finished off their multiple encores with a magnificently orchestrated piece of walled sound (bordering on psychedelia) the power of which could be likened to an awesome force being controlled at the end of a very taut leash. One of the few times I've gone away with the feeling that every cent of the ticket price was justified.

Incidentally, I purposely refrained from commenting on the audience's sense of style or mode of dress. I'll leave that to the usually significant territory to Peter Goddard, who does it well (and only because he does it so often.) Tell us what's on this week, Pete.



Say man, I'm gonna tell you something about your music. 'My music?' Yeah, you know. Peggy Lee doing 'Fever' or Louis Armstrong doing 'Mack The Knife'. Man I love 'em as much as the Cramps and the Psychodelic Furs doin' them. They're real cool.

'Yeah? Where'd you get all that groovy stuff?'

Oh, well my parents used to play it didn't they.

'You like stuff your parents like?' Yeah. Why not? Haven't you heard the news? Big Band Swing Music was the rebel music of the 30's and the 40's. They used to play it in whore houses and illegal bars. Yeah, some of that stuff is really fucking great. You should check it out.

Then there's the little ? of a riot 'at the Horseshoes closing in May. The reporter (The Suns' Ian Harvey) wasn't even fucking there! Andy from the Shoe called him and said to him that he couldn't have been there. Harvey then said, "Yeah? So? Then sue me". At least that's what Andy said..... Those of us that were there know that there was no 'riot'.

Driving at daybreak on Sunday, Sept. 27, cars from fellow Ontarians and a few Alberta-folk drove past us a-hootin' and a-hollerin' their way to Buffalo to see "The Greatest Rock and Roll Band in the World".

Before the Stones even came on, we were all subjected to rain, freezing winds, a "band" called Journey (say no more), and a man wearing leisure pants and white buckle shoes bouncing across the stage like a toad (people say it was George Thorogood).

The Boys were up for this gig. The two Phil dates were like their warm-up and by Buffalo (their pseudo Toronto date) they had their shit together.

Most of the songs were from no earlier than "Some Girls" with the exceptions of "Mona" (great!), "Time Is On My Side" and "All Down the Line" from Exile.

They used the amount of speakers that the Police Picnic used and for 40,000 more people. Oh, "Shattered"; that's what they just did, I thought it was "Miss You".

I couldn't even see Charlie but his presence was felt. Bill Wyman made sure he wasn't missed; wearing a yellow suit which made him resemble a big yellow grapefruit. Aside from looks, his base was up far too loud, to the point of becoming distorted.

Ron Wood (dare I say it) almost upstaged Jagger.

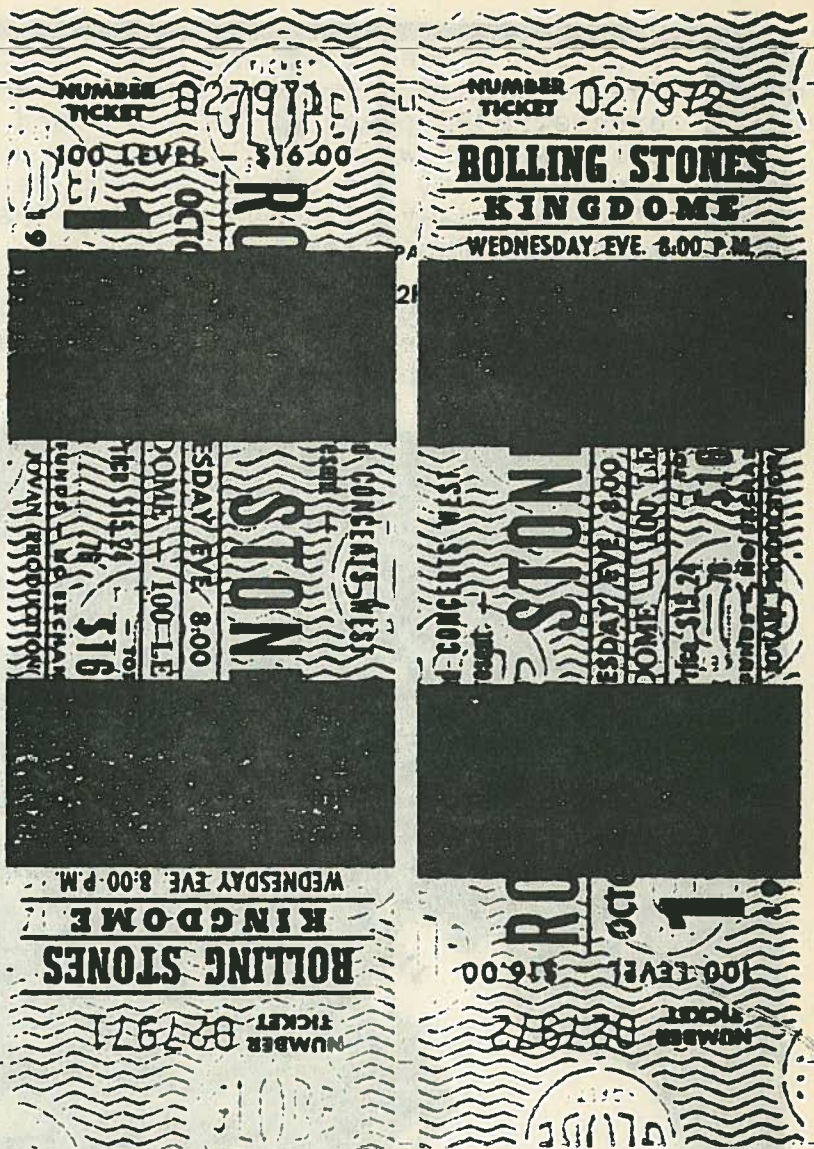
Keith Richards looked and sounded healthy. He hardly ever moved out of one position, but then he didn't have to because his playing covered him.

Jagger gave the crowd everything and more of what was expected of the image he's built up for himself over the years. He used all of his clichés, including throwing flowers to the audience at the end and pretending to throw his jacket into the crowd. His singing was more muffled than ever but more people were watching him thrash around the stage than listen to him sing.

Have I just seen "The Greatest Rock and Roll Band in the World"? You won't be able to convince me in a football stadium.



MICK GIVES
US HIS BIG
BUFFALO SMILE!



SUZI NEWS

Hi! My name is Suzi News and I'm here to find out what you're doing in a punk bar.

— From 'Paranoia' in San Marino California —

Hi. Back again. I'm so bored with the U.-S.-A. Like this paper. C.K.. This letter is disintegrating into non sense. Sorry.

Pleased and surprised to hear big bad Bo Diddley is comign to Canada. He's GOD. I thought he stop touring. OH: big news to day. You know that British band "the Fall"? Anyway some guy from Rough Trade called me today, wants to know if I'll do an interview with them. I said "yes," because thier interesting and it gives me an excused to get on the guest list to see them and the Flesheaters. The latter is the main reason. Shit, they egen gave me a free album and shit. Just one of the many benefits of being a media fascist. Do you get free goodies too? Speaking of benefits, we're going to try to have a Paranoia benefit show. I don't know where we're going to have it, but some of the bands who said they'd do it are X, the Flesh Eaters, U.X.A., the Gun Club, and the Circle jerks. I saw Wendy C. Williams of the Plasmatics today, she was walking around Hollywood/. Really sorry about the typing. Other news, the Starwood club in Hollywood, which often had good punk bands closed down. Tough shit. Plenty of other places to see bands. For instance Al's Bar, Monty's, the new Vex, Arollo's, stage one, Cathay DaeGrand, the Coc Coo's nest, Stardust Ballroom, and the new wavish and expensive bouncer-fucked rix off Whiskey a go go. Speaking of the devil. The Jo-go's, L.A.'s all girl dance band, are nnow a bunch of commercial pop bullshit on I.R.S.. Too bad, I can remember when they were little and nobody knew who the fuck they were. They were great then. But now they're slick and smooth instead of fun and sloppy surf/dance music. Went into hollywood today. Lots of whores and lots of posuers. It'll never change. DEpressing. Figs gave me a parking ticket. Opressing. No more news. Write back soon.

ICAL MAG.

At the concert hall with:

DONE IN
BY DIANE

DEAD KENNEDYS

Screaming Sam

L'ETRANGER

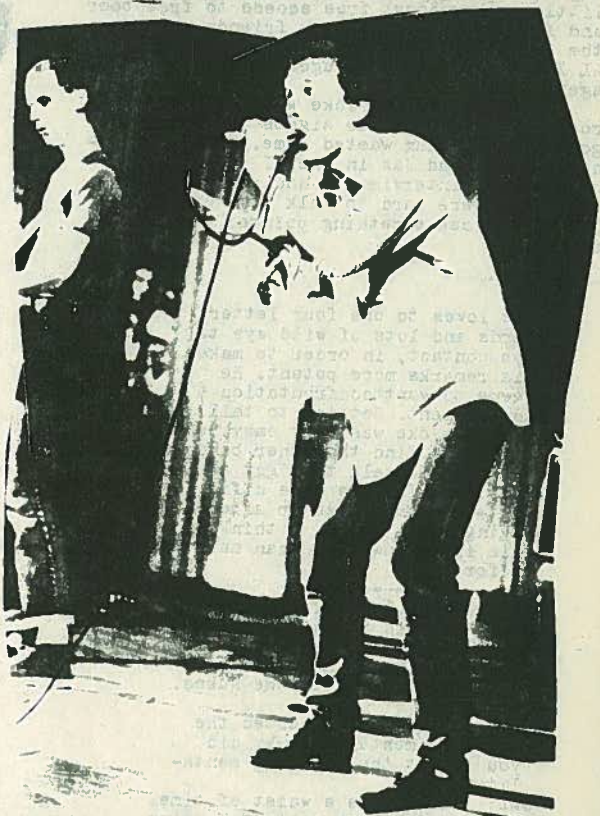
I went to the Concert Hall with everybody else on Sept. 25th. It was THE DEAD KENNEDYS first Toronto (maybe Canadian) appearance. They were real good, and they got a good write up (miracle!). But everyone seemed to be ignoring the two local bands who also appeared. I think they deserve a mention. (Here goes!--)

Screaming Sam (and the problems) came on (after L'etranger) and everybody was ready! They had been playin' around T.O. for a while, but I have not seen them play this good. Sam, was screamin' all right! And the problems didn't seem to be having any problem in delivering good sound and energy.

It was an exhausting set. Every-body ('bout time) was slam dancing and havin' a great time (fun stuff, A SCREAM!)

L'etranger-they were'n't received so well, but I've seen them lots of times and they were workin hard -- to please an unappreciative crowd and to be at their best, which they were! Good show guys!

Pic of 'Andy L'etranger' by Deanna.



PIC POSED BY LANE



A REPLY.....

It was the Dead Kennedys first Toronto appearance (they have played in Vancouver) they got a good write-up (incredible). (And everyone of course ignored the first two unmentionable Toronto bands.)

Screaming Sam was an equal to The Who, what's his name drummer for the Viletones sounds like, smells like the whats his name drummer of The Who?

L'etranger, they were received badly by the restless audience, I've only seen them once before, they are worse now than they ever were when they started (and they were'n't so hot then).

Dead Kennedys were very well received by the appropriately obnoxious audience, those who dared and desired to be on stage and in centre floor.

DONE BY RACHEL

COME SOON COME -

Media Smash Media T-Shirts! Place your orders here! Step right up - Step right dis way!

KILLING JOKE

BY NICK So there we was...in the VIP area. **TALX** Big deal, I spent most of the day feeling a little guilty about free access to free beer and free food while all my friends were on the 'other' side of the fence. So me and **AL X** would send the refugees some care packages. Oh what fun.

Then we saw The Joke walking down the road exploring the new sights and sounds of good old Canadian wasted time. We later cornered Youth and Jaz in the VIP tent for an on-the-spot interview. I had read somewhere that they were hard to talk to. Not so. You just gotta ask something pointed and they'll respond.

Jaz loves to use four letter words and lots of wild eye to eye contact, in order to make his remarks more potent. He seems to want confrontation & an argument. Getting to talk to Killing Joke was very easy, but trying to find the other bands I wanted to talk to (Iggy and The Specials) was more difficult so I just gave up after trying for a while. I think this interview more than makes up for it.

We started blabbing about a show they did recently in Trafalgar Square in the heart of London. I believe that show had something to do with the Nukes.

ME:.....you guys insulted the marching mentality? Why did you insult the marching mentality? Ha ha.

JAZ: 'Cause it's a waist of time.

ME: You mean Rock against Rascism

JAZ: No no, That's a load of shit as well. That's just the Socialist Workers Party gettin' their fucking bit in-that's all that is.

ME: In England it's run by the Socialists? (It's been rumored that our own RAR has politically Socialist influences=3)

JAZ: Of course it fucking is. The No-Nukes thing is just a fucking farce-it's just an excuse for gigs and more fucking footage for the Left-wing. As if it would fucking stop any nuclear armaments in England anyway. I thought it was a perfect day for the Killing Joke when we did that in Trafalgar Square. I mean you don't get a chance to do 'Wardance' in Trafalgar Sq. everyday.

the atmosphere is strange out on the town
music for pleasure, it's not music no more
music to dance to, music to move
this is music to march to
do a wardance

look at the graffiti scrawled on the wall
you know the reason outside the door
bring out something nasty in you mind
crawling to get out
do a wardance

you've opened the pit, honesty is sick
you try to be honest, look what you get
food runs short then the money talks
one way out
your premonition is correct



Pic by Laine

At this point we all listened to the C. announcing the next act. We thought Nash was next. I asked Jaz if he liked him. Instead he said, "We know him". He said it as though it was a big deal to know Nash The Slash. Oh brother.

JAZ: What magazine are you from?

ME AND AL X: Smash it Up.

AL X: A fanzine from Toronto.

JAZ: Yeah, nice nice.

AL X: We do about 300 per issue and sell them in the downtown record stores. So when we say you're popular, we that from the people who buy lots of imports and stuff like that. (RRRich Peeple)

JAZ: Yeah right. Our intentions aren't primarily on trying to sell vinyl-not at all. We have an idea right? The idea we don't put into words that much right we start people feeling, sensing what they can right? Intuition. We don't fucking try and make everything clear, because it always gets mis-interpreted and twisted against you, that's our experience. Killing Joke's all there-we don't have to talk back between ourselves. We know what it's about. We use Killing Joke as an expression when there are no words to describe that feeling right? It was an expression before the band was even formed.

CONT...

A DAY OF SUNSHINE

MORE JOKE

M4W 2N2 TEI

If people wanna know they are between 20 and 23.

ME: What kind of a following do you have in London?

JAZ: Our last gig was at the Lyceum. There was 4000 people there-700 people got turned away at the door. Oh, it's fucking great in England and Europe. Its got this really intense feeling over there, it's just another world right? You wake up in the morning and you're sweating. People don't live under pressure over here. In America they're too mindless to even think about that kind of thing.

AL X: Do you think North America will have an effect on your record deal over here? Like ah, they'll say oh, well you must sell more records over here.

JAZ: The deal we have is pretty unique. It entails full artistic control. There is no other contract with any other band like this. It even beats the 2-Ton thing they had with Chysalis and all that.

We control everything-the 4 of us do the covers right? We do the music-we produce it. We just establish our personalities right?

PIC BY NICK

JAZ: We don't write manifestos for a start. We're just Killing Joke-we want you to use your imagination-we're not going to give no manifestos to no fucker.

ME: What do you think is the solution to racism?

JAZ: We and Youth live in a fucking Southall black street. What do I think of racial equality? I think you shouldn't even notice what or who is coloured. I mean they're just cunts like you and me. they're just people. I think that the people who are doing Rock Against Racism are patronising. I think. It doesn't matter if they're red-pink-or-purple, they're still nazi people.

AL X: The problem is the right wing people.....(the rest got drowned out).

JAZ: Well, I believe those people sort themselves out. Ultimately.

ME: Wouldn't you like more people to hear what you have to say?

JAZ: For those who want to know.... (youth cuts in).

YOUTH: These people look as though they're quite happy living like this, they're better off than most other people in the world, so they're quite happy.

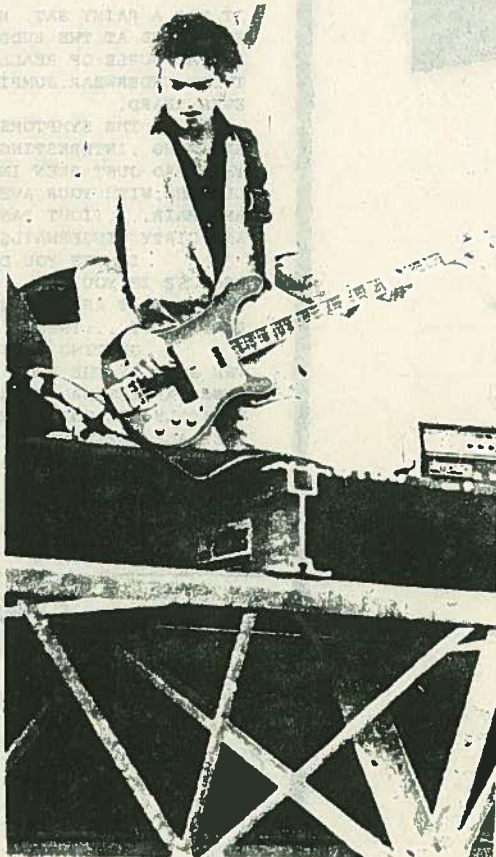
JAZ: They've all come to see Rock n Roll you know?

ME: Exactly. Exactly.

JAZ: We know the difference when we go onstage in England or Europe, with people that know what we're about-then when we go onstage in America, those people expect a rock show. It's experience, that's why we're doing this big thing, we're quite happy if we reach the one in a hundred-if that's what it takes. We're like a spanner in the works-a band that's destroying a little of the old escapism right?

I think that's funny. We're that band-1981-1982...we're about the future-about now-about what's going to go down, when Mr Regan goes like that (Punches table). We're about fucking now, whether they like it or not, it frightens them. I want the Police to see us-know what I mean? Fucking cunts. (This is great! I haven't heard this since Johnny and Sid in '77!) They have nothing to do with us. They used punk to build themselves up - they're nothing-people really hate them in England.

We had a little break here, someone wanted to borrow Jaz's pass.....



ME: It sounds very strange for a record company to do that.

JAZ: Yeah, well they wanted us. We just held out until they came down to our terms. We wanted their money basically and the opportunities that they could give us. We want to do everything that the Pistols and Rottens' wanted to do but didn't do. We're doing it-on a small scale, but we're doing it. We've been doing it for the past two years. You ask anyone in England-I love the audience we have in England-they know about it all the time. You don't have to explain anything to them, they know what The Killing Joke is all about. We like to inspire people, sure we do. Sure. Be it a fanzine-music, be it filming, anything they want. Energy. Just to channel their energies, sure.

ME: Well, yeah-with everyone unemployed.....

JAZ: Fucking...you ain't kidding...it's getting severe. Outside where me and Youth live-they turned 3 cars over and set fire to them and the Police came running down the street going 'Oi OiOi' with their truncheons bashing away on garbage can lids.

ME: What do you think of the Oi movement?

JAZ: Oh...I think it's treating mindlessness with mindlessness. It doesn't inspire me. I sympathize with the emotion-don't get me wrong-I like good fast energetic music occasionally. I sympathize with it but I don't think it's breaking out of anything. It's very hard for me these days to find genuine musicians with genuine emotions. It depresses me.

ME: What do you listen to?

JAZ: We all listen to a lot of drum music-from Moroccan religious music to the usual Burundi nonsense and we just sometimes play drums sometimes right? We live what we do-we live together. We go through all the emotions that we talk about-even then people don't know what they're talking about because they can't hear the lyrics.-Ha!

HA HA HA HA HA HA HA HA HA HA



ME: What do you think about drugs?
JAZ: If people got curiosity about something, then they should go out and experience it. They should find out for themselves. If they die-if they hurt themselves-good!! Stupid. I don't care drugs are great right, if you know how to use them. You can get some amazing experiences. I don't take drugs as it happens-I used to up to about 5 months ago. The rest of the boys do-I got nothing against it, it depends how it's used. Good-it can break down a lot of barriers. Lust. Enjoy life. Yeah, it's good. If you're curious about it-sex or drugs, do it.

You see
You feel
React
You know
You're waiting
Change!

SUZI NEWS

1984/02/11

(SERT. 26 8119)

D.O.A. PLAYS THE SMILIN BUDDA ~~AND~~ → PRIMITIVE PLAZMIAS
(AND WHAT A NIGHT)

IT WAS A RAINY SAT. NITE IN VANCOUVER, THE NITE D.O.A. ~~WAS~~ HEADLINED AT THE BUDDA, ALONG WITH THEM EMERGED EAST VAN-HALEN AND A COUPLE OF REALLY CRONIC MUSICIANS. PEOPLE JUST WEARING THEIR UNDERWEAR, JUMPING UP AND UP.... TO THE WORST NOISE I'VE EVER HEARD.

THE SYMPTOMS THERE WERE, IF YOU COULD CALL THEM ANYTHING, INTERESTING. (?) STANDING AROUND. ONE WOULD THINK THEY HAD JUST BEEN INVOLVED IN A TIME WARP. THE SAME, BLACK LEATHER, WITH YOUR AVERAGE ARTISTIC JUNK HANGING.. SHORT, IF ANY HAIR.... TIGHT PANTS OR SOMETHING THAT RESEMBLES THEM..... AND DIRTY FINGERNAILS.

I HOPE YOU DON'T TAKE ANY OF THIS BULLSHIT SERIOUSLY BECAUSE IF YOU DO, YOU DEFINATLY ARE INTO THE WARP OF TIME. BUT TAKE IT AS YOU WILL. EVERYTHING MENTIONED HERE, IS, IF YOU BELIEVE IT... TRUE.

GETTING BACK TO D.O.A. LOTS OF FAKE ENERGY WAS THE STAR OF THE SHOW. CHUCKY... AS USUAL PUTTING OUT SOME OF THE ~~FASTEST~~ FASTEST DRUMMING... YOU'LL EVER HEAR, WAS HONESTLY THE ONLY ONE KEEPING THE SYMPTOMS HOPPING. MIND YOU THEY ALL WORKED REALLY HARD FOR THEIR LAST PERFORMANCE IN CANADA BEFORE THE BIG TRIP. TO BRITAIN THAT IS. THEY WILL BE GIVING A GIG WITH THE DEAD KENEDYS, A FOR SURE TO SEE SHOW! CONSIDERING THE GOOD AND O.K.'S AND EVEN THE WORST VANCOUVER, ISN'T THE PLACE TO BE. TO BE INTO MUSIC. XXXXXXXX

AL X: What will you do if you meet the Police?

JAZ: (Slowed down... calm and threatening) I dunno. Just fucking laugh... I hope they're really happy in their fucking penthouse suites. I hope they have a really happy fucking life. They're just a joke right? They sing love songs. They're just a part of the Rock n Roll establishment. I don't give a fuck about wheather people like us here or not, frankly.

ME: Would you want to come back and play Toronto proper?

JAZ: I'd like to play Toronto properly yeah?

We talked for a few sentences about summer activities.....

JAZ: Summer makes me like a fucking animal.

ME: What do you do in the winter?

JAZ: Oh, we do this non-stop. We're getting into other things like video and film now too. All under the name Killing Joke.

If you look at the inside of the first album right? There's a geezer leaning out (the bald head) on the inside sleeve. This geezer right, he's a fucking nutcase. He's got a contract with Paramount films, and we were doing work with him basically right? His name is Arthur, he's psycho right? But he's a genius. He's got the same ideas as the Killing Joke right? There's definatly something wrong with him though-a brain tumour or somethin'. It's people like that, that we want to work with you know? People with genuine fucking emotion, no fucking snit.

Get Tape compilation 'Urban Scorch' put out by some records (Tapes?)

FIFTH COLUMN - March of Values - Diners Club + The Partys Over. have about 15 minutes each on this home-made good sounding 60 minute tape.

FIFTH COLUMN - 4 girls, some neat drums/ no silly-dumb cute girls = excellent!
March of Values 'untitled' I can take the rest - nope = Okay.

Diner Club - I LOVE YOU TRULY IS INCREDIBLY SPECKY. = GREAT
PARTYS OVER - ELECTRONIC + MOST DANCEABLE

Victor

Dear Nick,

We hear at Paranoia also settle for only the very finest in stationary. I'll send you an issue as soon as I can. Please show it to D.C.A. if I don't see them before it gets there. I think i told you, it's got a #3 song flexidisc in it. The flexidisc cost alot and I don't think it was worth, but that's tough. excuse the typing. I'm too lazy to be neat. ~~XXXXXX~~ We are selling what's left of our original 25000 issue thru a distributor, it's a hell of alot easier than distributing ourselves (wich is what we were doing). I would really like to send you stuff about L.A. to print, and, if I giet my shit together, I'll enclose a list of new albums w/a 3or4 sentence review of each. Print or Don't print it as you see fit. If I don't enclose it, I'll send it along later. Is it true your country isn't going to accept draft dodgers anymore? If so, please give your Fuck You forme. this is a nazi training camp... Onyx sounds good. I like reggae. If you want to review "Hardcore '81" for us, we'd print it. I don't have it yet myself I'm still hoping for a freebie. How many L. A. punks does it take to screw in a light bulb? 100. 1 to screw in the light, and 99 to be on the guest list. haha. I myself am guilty of being a perpetual guest list leech, but I've got an excuse. The bands like our rag 'cause we give the underdogs publicity (if we like 'em) and we don't worry about who's popular, or what the latest thing is. One thing about L.A., always lots of shows. I went and saw Black Flag last week. Big Show. D.o.A played. Joey hurt his arm, but I think he's O.K.. Talked to Greg and Randy, which reminds me, a question I've been dying to ask. Why does Chuck Biscuits like Ac/Dc? Give me a fucking break! Anyway, lots of newcomers at the show. They think fighting and spitting and throwing shit at the bands proves they're "punk". Fuck 'em. They'll never know what it's about. They all have skinhead haircuts or mohawks and they wear lots of chains and shit. The show got violent. Fistfights between punk and bouncers. But the worst was punk vs. punk. UNITE AND WIN! I've got a band together now. "The Outsiders". We're punk/rockabilly. Sample lyrid: "What's this dirt you so despise? / To Cleanse your ~~skid~~ children, you'd skin them alive." X's new album is out. they're one of my favorite bands. I'm friends with them and some of the other earlier bands, I don't really know a whole lot of people in the new bands except the Circle Jerks. Bla. Bla. T E R M I N A L B O R E D O M. I'm listening to My Generation. people try to put us down just because we g g get around the things they do, look awful ~~xxxx~~ cold i hope i die before i get old. goddam right. And Ronny Ray-gun is here to make sure I do die before i get old. "Alexander Haig'll kill you soon enough, you don't have to kill each other." - Joeseeph Shithead, Starwood, Hollywood '81. Anyway, back to buissness. Flesh Eaters have regrouped and they're better than before. Now they're more rockabilly than punk. Sort of like the Cramps go to hell. Another little bit of info about L.A.. Nobody (except whims who are afraid of people like me) sits at shows. Birth of the pogo: short punk in back couldn't see the band. Stole that from a magazine, sorry. Nobody pogos in L.A. (except the new-wavers who suck). Some of the new skinheads "slam". Slamming ~~is~~ has been described as "a human demolition derby". that's not far from the truth. They rarely get hurt. You're more likely to get beaten up by a bouncer or a cop or even sometimes roadies. I've had share beatings. Alot of L.A. singers like to jump off stage which is fun and we always catch him or her. My friend jumped off the balcny at one club. pretty fucking insane. He was loaded at the time and didn't get hurt, but the bouncers decked him and through him out. Uh oh, running out of room and I don't have anything to type on. Oh well, I'll find something to type on. Great idea from our rag to your rag. Why don't you print song lyrics like we do? Good way to get your message

acress.

To Continued

FROM THE BLANK GENERATION NATALITIES IN THIS TIME

From the past darkly, come blurry images of a birth - the continuation of this soul's journey. Welcome to the world - you think it's the end but it's just the beginning. Born under a cloud, a nuclear cloud, could I see the sun shining up above? Well-fed, a baby laughs and plays but others not so cursed with a Babylonian culture suffer-salt of the earth, not I then. Innocents soon to be forgotten, I was quickly visited by the sins of my forefathers. Toting my albatross, I got a tender young foot into the doorway of poverty...my blood became saltier by degrees -- no baldhead. Instincts nurtured to life by peace marches and heroin poems, I silently but totally refuse my years of servitable in the brain wash educations. Now or then I did enter into the vacuum of what is destiny for my race, my heritage. The main street of oblivion? Does one so young indulge in despair? Only later when I was awash with confusion did I conceive of my own time - blank generation - distrusted and disgusted iration us youths in all sacred institutions we practiced blasphemy -- church, school, family-war. But remained a captive audience. Thank fate for the bitter blood of the Irish left in my mothers womb. For mentors had I addicts and thieves, war veterans of Mississippi-Texas hunting tribes drowned in Asian blood or good Canadian boys -- wethered old men - the backbone and cutting edge of all the "anti-fascists...Over Vimy Ridge, April 18, 1918, 10,000 of our boys against the Boche!" all dead..."July 4th, 1972, 63,000 in 9 imperial batalions suffered the brunt of vengeance from black-pyjama gooks, "Oh Canada, I stand on guard for thee" sung with a sneer. "Forward! Forward..." cries the preacher as the bass guitar moves his flock.

ASK A POLICEMAN.
HE WILL HELP YOU.



November the 5th
1981 at The
Turning Point in
Toronto

A benefit for...
...a wrecked house
NAIVE FREEDOM is
what we call a C.D.N.

CH-CH-check out
Liquid Liquid from
N.Y.N.Y. All drums
and b.b-bloody bass.

Psst!
Gary Topp says: "It
sounds like they're
(kinetic Ideals) Finally
getting it together."

John McGeough of
Siouxsie & the Banshees
got married! But Iggy
Pop is still looking for
applications to Capitol
records!

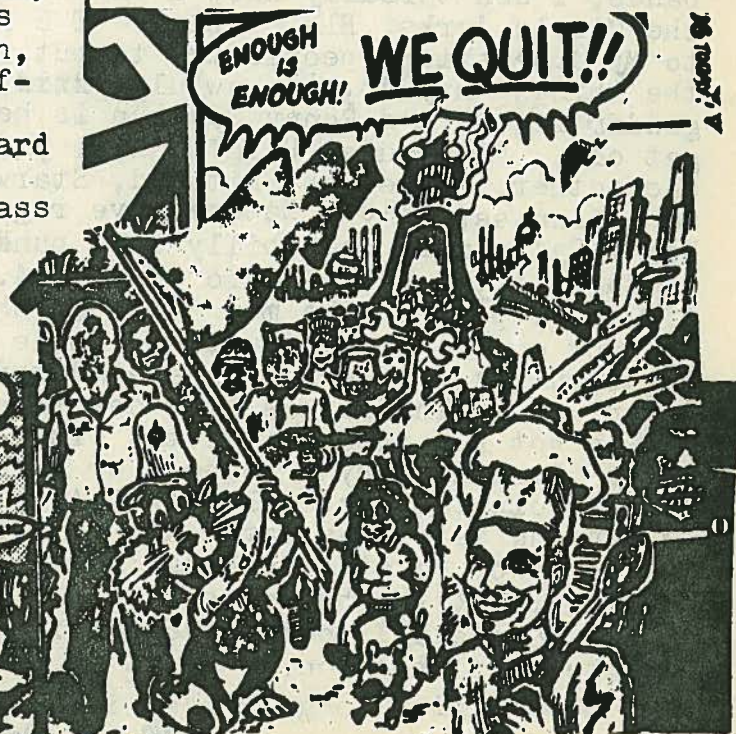
DOA IN THE UK
Vancouver's hard-
core punk band DOA
leaves for England on
Oct. 1 to perform a
showcase concert with
Dead Kennedys at
London's Lyceum
Theatre, Oct. 4.

As a send-off party,
DOA is playing its
'avorite haunt, The
millin' Buddha,
aturday night.

The Lyceum con-
cert coincides with the
elease of an English
ompilation of North
American hard-core
punk titled Let Them
Eat Jelly Beans (it
also includes The
Subhumans), which
will be followed by a
five-song DOA EP for
the English market
Only Available
Britain. Eh?

The Juno awards
are coming up-
step right up-
step right this
way - in protest.

A little SMASH
if you please-
and soon -



P50 Don Mills - 1948

The Ramones have a double live record out called "It's Alive" that was recorded in London in 1977. The Japanese import of "It's Alive" is only a single record (the Readers Digest version in other words). But although it's only a single elpee, you do get an added attraction that isn't mentioned on the cover (not in English anyway). All the lucky people that are fortunate enough to have a copy of the import are aware of the words that are enclosed. Believe me folks, it's worth the price (double domestic and Japanese single are the same price) just for the pleasure of having a copy of what the Japanese think the correct words really are. Here's a groovy example for you all: (Joey first introduces the song, and the translation from right to wrong words starts)

"Well, it's good to be back in England and it's good to see all of you again. Take it Tulu."

(and now the real fun begins)

WE'RE A HAPPY FAMILY

We're a happy family
We're a happy family
We're a happy family
Me, Mum and Daddy
(repeat)

Sitting here in Queens
Reading in jeans
Wearing all the magazines
Home town boys

Meeting all our friends
Our troubles never end
Because it's not a sin
A saturday night spin

Flats in glass
Students in class
Mamma's on the booze
Babies got the juice

I'm friend with the President
I'm friend with the Pope
We all get the vote
To say that must be

The crazy part about it is that the more you listen to the songs, and sing along with the wrong words, the more it sounds like they 're actually singing them that way. Then pretty soon you forget the right words all together.

By Alyson

THE PIG PICK

On this day. The dollar give us our daily bread-called Rock n Roll. It shall give us maximum sunshine for maximum profit for those of us who need maximum sales. It shall give us the music that has been bleached white-it shall give us pointless and silly sounding bands wrapped in gauze. We shall pay monee for transportation to the 'place', and we shall gladly dish out money for the priviledge to 'see' and 'hear' this phenomenon called Rock and Roll. We shall smile, laugh and get pissed not caring that thousands of children will starve tonight. But thank-you, oh mighty dollar, for not letting us hear too much about other peoples problems-because we live in a democratic shithole and we love the DOLLAR.

let your mind do the thinking, not the bloody dollar. YOU BLEED.

Wake up your record collection! Wake up your ears! Wake up you sleepy heads! Listen to Rappers Delight by The Sugarhill Gang. Outrage your friends! Disgust your girl-friend/boyfriend/whatever. You wanna be a real 'punk'? Listen to that, and Benny Goodman, Louis Armstrong. Hey you little punk-listen to this and forget about all that fucking junk. Punk-funk-disco-it's all junk, we're hear to buy it and be a part of the Shitstem. You might as well go back into your parents old 78's and Marlene Dietrich records. They're free. Now, I haven't got anything against Japan or the 'P' Furs or any of those bunds. But, I haven't got anything against Oscar Brown or The Sugarhill Gang either.

Ha! Ha! It's the letterg!

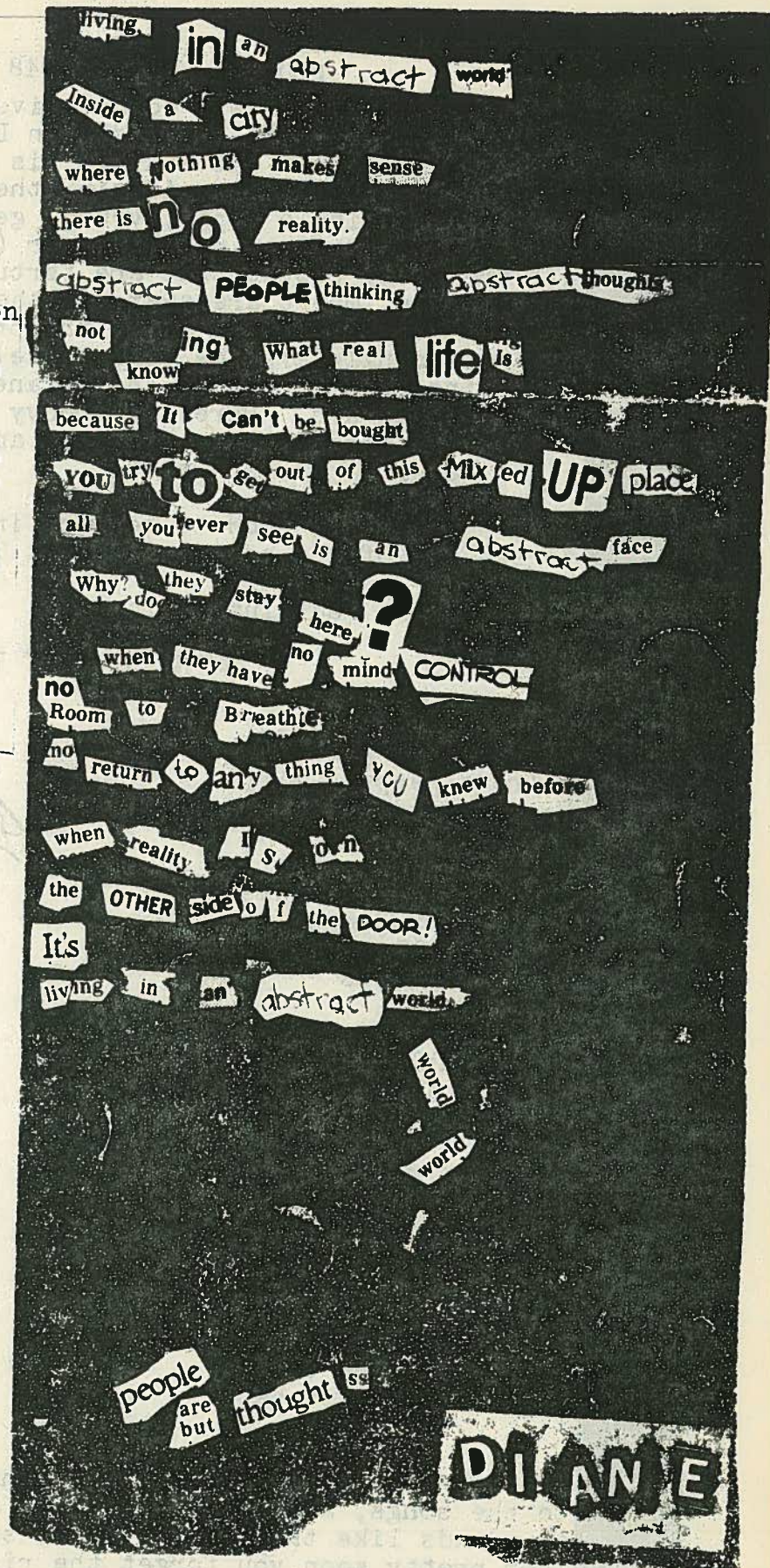
Dear Smash Thanks for copy of "Smash It Up". I found it interesting to read. Send future copy. How much does it cost? (A fortune.-Ed) thanks kindly, Willy Bauer.

PSST PSST!!

Tank Productions (The Horseshoe) -well, ex, anyway- will recieve an award for best Reggae music promoters. This from 'The Black Music Awards'- it's televised south.

Your attention please!!

IF you are the person(s) who stoled the CFNY Live tape of Adam + The Ants - then call me at 920-3166 - I'm interested.



SUZI NEWS

Hi, why are you in a punk bar? (tourist belches)

New L.A. Releases

by Grant Miner

Black Flag- "Six Pack" ep. S.S.T. records. I'm pleased to say this record is better than B.F.'s last ep. It is musically more advanced and shows a sense of humor that the group seemed to have lost: "I don't need your bogus attitudes/I've got enough of my own."

X- "Wild Gift" lp. Slash records. A penetrating look at desperation and modern living. Incredible singing backed by a punk/rockabilly guitar and bass. Lots of classics. An awesome recording. Buy it.

Flesh Eaters

The Flesh Eaters- "A Minute to Pray, A Second to Die" lp. Although not as famous as either one, the Flesh Eaters are as good as X, and better than Black Flag, but different than both. Slow spooky rockabilly (Cramps go to hell) and deep, dark lyrics. The singing is so intense it's scary.

The Adolescents

The Adolescents¹¹ lp. Frontier records. Musically, this is the best group in L.A.. Guitars, bass, and drums go on a search and destroy mission, while singer Tony howls about teenage turmoil and alienation. An ~~xxxxx~~ extraordinary portrait of adolescent living (dying?).

U.X.A. "Illusions of Grandeur" lp. PoshBoy records. One of the best hardcore bands around. Powerful lyrics, singing, and playing. Like the Adolescents, this record shows that punk can be both aggressive and progressive.

The Germs- "germicide"^{lp} Mohawk records. This was recorded live at one of the Germs' first shows, so it's not a great recording or performance. But if you love the Germs as much as I do, it's an interesting artifact and fun to listen to. ***-----\$\$\$\$

T.S.O.L.- "T.S.O.L." ep. PoshBoy records. This ~~xxxxxx~~ fucker proves that a band can be anarchistic without resorting to the two-chord rantings of the Grass. This, like the previously mentioned records, is **HARDCORE** (smile when you say that) and should not be purchased if you're looking for a bunch of "new wave dance music", so be prepared to have your middle class morality destroyed, and your numbed mind assaulted.

JOHN FOXX: FROM A BRICK WALL TO THE GARDEN

BY LAINE

Of all the musicians in the 'new scene', none have a mystic stature greater than John Foxx. The photo on Ultravox's first album aroused a certain curiosity in everyone. We have this tall blonde guy taking center stage on the front of the album. The back cover is totally Foxx oriented. Kneeling, hands clasped in front of him, staring down into the camera evicts a feeling of tension and built-up emotion. Maybe it's suppressed talent relieved on the T.V.s in the background showing him belting out a song. This first impression is proved when you hear him sing.

Guys respect him, girls listen in awe when his voice comes over the speakers and try and pinpoint just what it is about this 'alright looking' guy that effects them this way.

After three genuinely classic albums he leaves the group to pursue a solo career. Not because of vanity. Several people I know who've met him insist he's not vain, in fact he's quite modest.

With Metamatic (released only as an import) came his first solo venture. I've heard several opinions of the album and even those who didn't particularly like it, when asked why they bought it they said "well, it's John Foxx..." The only complaints were that it was based too much on synthesizers "a typical electronic album except... it's his voice." Still, the variety wasn't there.

On the record company rip-off release of the domestic John Foxx L.P. we had five songs from Metamatic and five from singles released in the U.K. We find that he is finally admitting he does need someone else and uses the old drummer from 999. It's still not enough.

Then the single is released, Europe-After the Rain and This Jungle. Hey, there's something different here! Yeh! There's a band in there! Hope! The E.P. also includes a cut called You Were There which is reminiscent of

some of the faster tracks he used to do with Ultravox. Soon the album's released, The Garden. It's a lot more diverse than Metamatic -- a good mixture of fast and slow tunes and a lot more musical. Really satisfying. But is something still missing? Stevie Shear's ability to distort the sound of his guitar so uniquely, and Billy Currie's electric violin and his several other talents -- do they make it seem the album's lacking something? No. We're buying a John Foxx album -- not a "Here's Billie Currie and Pals." The genius of John is being manifested more and more with each new song and only makes me look forward to more of that charismatic, quiet, tall blonde's music. (Isn't that how you'd describe him, girls?)

You know, when he first left Ultravox, a few friends insisted we'd never hear another thing from John Foxx. They said he'd only produce others. I said "how can a guy with so much talent and potential have the patience to try and teach other people his innate genius?" Besides, how can he not sing? With the complex lyrics he writes who else could sing them but himself? I mean he's the only one who understands their meanings and the only one who can portray them properly. Of course he did release his own album and after the last one I'm sure nothing'll be able to keep him from going on.

'Blue Rondo a La Turk'-
Swing Jazz-into the studio
they go. Darlings of New Music
critics (The Face) Get out your
Zoot Suits and learn to Jive!

BUY
GOD

Bank on it
Rank on it
Chinked

GOD
BYE

Live-double LP
Joy Division-
(some unreleased
studio material
as well!)-limited
edition cloth
covered jacket
available real
soon maybe
right now at
Record Raddler!
(Plug Plug)